ETA Hoffmann in David Charlton (ed.), ETA Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism, translated by Martyn Clarke (Cambridge: CUP, 1989): 234–257

But the simpleton nods off to sleep despite his house, ass, and little wife, which one assumed he would do as soon as he began to sing.

If Fioravanti has composed any longer comic operas with the same spirit, splendid humour, and melodic richness, then it would be a real gain if they could be transplanted to the German stage, which so often tires and bores us with the hybrid productions of inferior German and French composers.[17]

Without being too simple, the piano accompaniment lies very well under the hands, and even without knowing the full score it is clear that the arrangement has been made with understanding and skill. The engraving is clear and attractive, though not without mistakes. On page 11, system 2, bar 7, for example, there is a flat before the A which does not belong.[18]

Review of Beethoven's Fifth Symphony

Published: AMZ, xii, 4 and 11 July 1810, cols. 630–42, 652–9 *Unsigned*
First reprinted: Vom Ende 1899 (incomplete)

Beethoven's Fifth Symphony, in C minor, Op. 67, evolved during 1806–07 and was completed in 1808, being thus synchronous with the Sixth Symphony, the sonata for cello, Op. 69, and the Piano Trios Op. 70, whose review will be found on p. 300. The Fifth Symphony was first publicly performed (as No. 6) on 22 December 1808, and issued in published orchestral parts in 1809 (two editions, the second containing small modifications).[1] Although Hoffmann was sent these parts, together with a full score in manuscript copy, in July 1809 (the piano duet arrangement may have come later), he was not ready to send in the review until 6 May 1810. We do not know whether he had the opportunity to hear it performed in Bamberg.

The following review is Hoffmann's most remarkable achievement of its kind; it

17 These comments found an echo in Milan, whence an *AMZ* correspondent wrote in July 1812, having heard four other Fioravanti comic operas including *Le cantatrici villane*, 'I very much like all those I have heard, if not unreservedly, then certainly for the most part, particularly for their facility and grace of style, and their lively comic force, which our earlier reviewer also rightly praises in the opera he discusses' (*AMZ*, xiv, 2 September 1812, col. 588). *Le cantatrici villane* was produced at the Bamberg theatre on 15 January 1811 [F.S.].

18 This flat crept in as the too-hasty German engraver copied as an accidental what had in the French score been merely the key-signature.

1 Twenty-one parts in all, announced in *AMZ*, April 1809, together with the parts of the Sixth Symphony. Title page: SINFONIE / Pour / 2 Violons [etc.] . . . / par / LOUIS VAN BEETHOVEN. / Propriété des Editeurs. / . . . / à Leipsic / chez Breitkopf & Härtel. / œuv. 67.

has always been recognised as such; and it is still yielding to new, intensive study.[2] There is a valid sense in which it exists in a symbiotic historical relationship with the Fifth Symphony: Hoffmann's interpretation is the critical benchmark to which all others must relate. Considering the specific way in which it grows out of now generally ignored early Romantic theory, this says much for its universality, and for the perspicacity of its judgement. Even within Hoffmann's reviews of Beethoven's works in general, the present essay retains a primary place: the review of the Trios begins by recalling it; and those of *Egmont*, the *Coriolan* overture, and the Mass in C beat something of a retreat by perforce considering the music as partner together with word and drama.

The basic ground-plan of the review of Op. 67 follows the tripartite *AMZ* scheme, as explained in the Prefatory Remarks to the Witt symphony reviews earlier. However, the first section, the exordium, attained such weight that it would later be recast for *Kreisleriana* (see p. 96). As a totality, the original review was, in 1810, the longest essay ever to have been devoted to a Beethoven work. However, it had been preceded by twenty-nine variously shorter or longer reviews of Beethoven scores in the *AMZ*, which certainly set the scene for Hoffmann's work in many respects. The most important of these were: the acceptance of Beethoven as an independent genius whose works demanded exceptional critical response; the formulation of the music's 'character'; the concern to relate 'character' to concrete musical devices; and the use of a repertory of critical words, or terms of reference in judgement. Even the idea that music 'raises us involuntarily to the light-filled regions of a higher, unknown world', and the direct association of music with the infinite, had appeared previously in the *AMZ*, though not especially in the context of Beethoven.[3]

Yet on close inspection Hoffmann's review betrays more differences than similarities with its predecessors, because its postulates, which infuse every detail of the writing, had not been previously set forth as necessary axioms. These postulates were large: that purely instrumental music possessed a supreme status; that one single piece of new music could bear the weight of the claim that instrumental music might supplant painting, drama, even poetry, as the purely Romantic art; that such music was a perfect embodiment of the tendency of Romantic poetry to be a 'progressive, universal poetry', whose 'particular essence is that it is always becoming, and that it can never be completed . . . It alone is infinite, as it alone is free' (Friedrich Schlegel, *Athenaeum* Fragment No. 116, 1798).[4] A consequence of this 'raising' and 'revelation' of instrumental music was the attribution to the composer Beethoven of a special type of creative perception, one which was conscious of an

2 In particular the subtle and wide-ranging study that has informed the present Prefatory Remarks: Schnaus, *Hoffmann als Beethoven-Rezensent*; also Wallace, *Beethoven's Critics*.

3 See the table of earlier reviews in Schnaus, *Hoffmann als Beethoven-Rezensent*, 15–17, and also 50f., 84f. For a complete listing of reviews, in all journals, related to Beethoven, see Donald W. MacArdle, *Beethoven Abstracts* (Detroit, 1973). The quotation is from *AMZ*, vi (1804), col. 356. See pp. 6–18 above for further background material.

4 Behler and Struc (ed., tr.), *Schlegel. Dialogue on Poetry*, 140–1.

immanent, Romantic, infinite yet unified state of being. These factors, together with the idea of the composer as a 'cognitive vessel', have been discussed in the Introduction to *Kreisleriana*. Suffice it to say here that Hoffmann's essay was both an epoch-making account of a musical landmark, and an epoch-making statement of Romantic theory as such.

This approach explains Hoffmann's at first sight curious account of the third and fourth movements; of the final coda; and of the way he discusses motivic working throughout. Just as in the story *Don Juan* he created a particular (if highly influential) interpretation of the opera *Don Giovanni*, so in the present review he created a particular image of the symphony that exemplified an early Romantic view of creativity, and indeed of consciousness itself. The implications of this review can be regarded as having been 'composed out' in the *Kreisleriana* cycle.

The extraordinary imagery Hoffmann uses near the beginning links his reactions to the Fifth Symphony with his reactions to the music of Gluck. In *Ritter Gluck* (1809) the composer describes musical inspiration at length, including the idea, 'Rays of light shot through the night, and these rays of light were musical sounds that encircled me with lovely clarity . . .' Imagery of this order is never found in Hoffmann's reviews of music by other composers.

Sometimes, in the following, the writer uses *Thema* ('theme'), occasionally *Figur* ('figure'), but not *Motiv*. *Gedanke* ('idea') is also used, but more frequent is the multi-purpose *Satz*, which has been rendered in a number of ways, as shown on p. 17. The translation of terms has been made in collaboration with Professor Ian D. Bent.

The reviewer has before him one of the most important works by the master whose pre-eminence as an instrumental composer it is doubtful that anybody would now dispute; he is utterly permeated by the subject of the present review, and may nobody take it amiss if he exceeds the limits of conventional appraisals and strives to put into words all the profound sensations that this composition has given rise to within him.

When music is spoken of as an independent art the term can properly apply only to instrumental music, which scorns all aid, all admixture of other arts, and gives pure expression to its own peculiar artistic nature. It is the most romantic of all arts – one might almost say the only one that is *purely* romantic. Orpheus's lyre opened the gates of Orcus. Music reveals to man an unknown realm, a world quite separate from the outer sensual world surrounding him, a world in which he leaves behind all feelings circumscribed by intellect in order to embrace the inexpressible. How dimly was this peculiar nature of music perceived by those instrumental composers who tried to represent such circumscribed sensations or even events, and thus to treat sculpturally the art most utterly opposed to sculpture! Dittersdorf's symphonies of this type,[5] as well as all the newer *Batailles des Trois Empereurs* etc.,[6] should be condemned to total oblivion as ridiculous aberrations. In singing, where the juxtaposed poetry suggests precise moods through words, the magical power of music acts like the philosopher's miracle-elixir, a few drops of which make any drink wonderfully delicious. Any passion – love, hate, anger, despair, etc. – presented to us in an opera is clothed by music in the purple shimmer of romanticism, so that even our mundane sensations take us out of the everyday into the realm of the infinite. Such is the power of music's spell that, growing ever stronger, it can only burst the fetters of any other art.

It is certainly not merely an improvement in the means of expression (perfection of instruments, greater virtuosity of players), but also a deeper awareness of the peculiar nature of music, that has enabled great composers to raise instrumental music to its present level. Haydn and Mozart, the creators of modern instrumental music, first showed us the art in its full glory; but the one who regarded it with total devotion and penetrated to its innermost nature is Beethoven. The instrumental compositions of all three masters breathe the same romantic spirit for the very reason that they all intimately grasp the essential nature of the art; yet the character of their compositions is markedly different.

Haydn's compositions are dominated by a feeling of childlike optimism. His symphonies lead us through endless, green forest-glades, through a motley throng of happy people. Youths and girls sweep past dancing the round; laughing children behind trees, lying in wait behind rose-bushes, teasingly throw flowers at each other. A world of love, of bliss, of eternal youth, as though before the Fall; no suffering, no pain; only sweet, melancholy longing for the beloved vision floating far off in the red glow of evening, neither approaching nor receding; and as long as it is there the night will not draw on, for the vision is the evening glow itself illuminating hill and glade.

Mozart leads us deep into the realm of spirits. Dread lies all about us, but

5 For example, *Trois simphonies, exprimant trois métamorphoses d'Ovide*, published in 1785 from a total of twelve that included the stories of Phaeton's fall, Actaeon's transformation into a stag, and the peasants transformed into frogs.

6 Probably Jacques-Marie Beauvarlet-Charpentier, *La Bataille d'Austerlitz surnommé la Journée des trois Empereurs, symphonie militaire et historique à grand orchestre* (Paris, 1806), or the symphony by Louis-Emmanuel Jadin of the same name and date, or the piano arrangement of the latter, issued in Leipzig. Ironically, Hoffmann wrote his own occasional piano contribution to the genre, when necessity demanded, but under a pseudonym: *Deutschlands Triumph im Siege bey Leipzig* (Leipzig, 1814), signed Arnulph Vollweiler. It is now lost.

withholds its torments and becomes more an intimation of infinity. We hear the gentle voices of love and melancholy, the nocturnal spirit-world dissolves into a purple shimmer, and with inexpressible yearning we follow the flying figures kindly beckoning to us from the clouds to join their eternal dance of the spheres (as, for example, in Mozart's Symphony in E flat major, known as the 'Swan Song').[7]

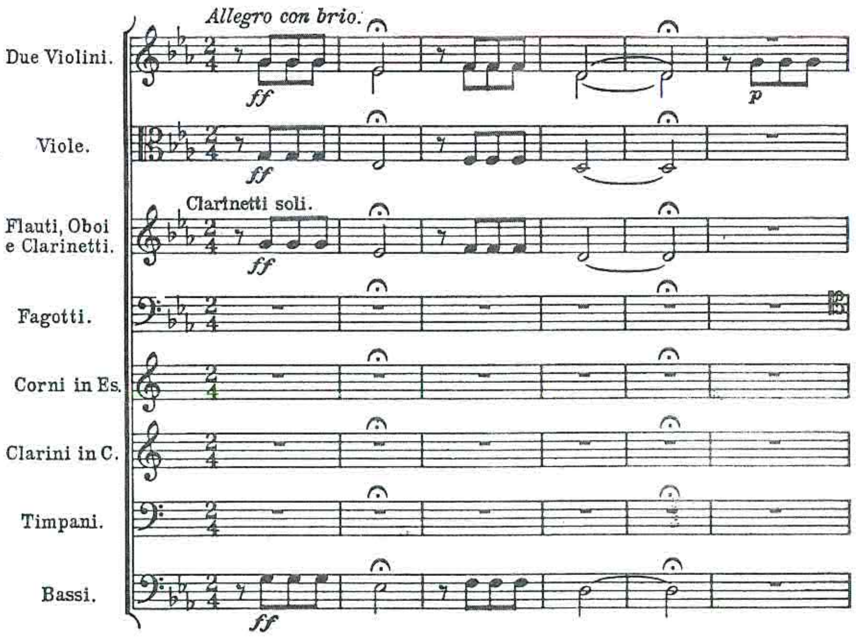
In a similar way Beethoven's instrumental music unveils before us the realm of the mighty and the immeasurable. Here shining rays of light shoot through the darkness of night, and we become aware of giant shadows swaying back and forth, moving ever closer around us and destroying within us all feeling but the pain of infinite yearning, in which every desire, leaping up in sounds of exultation, sinks back and disappears. Only in this pain, in which love, hope, and joy are consumed without being destroyed, which threatens to burst our hearts with a full-chorused cry of all the passions, do we live on as ecstatic visionaries.

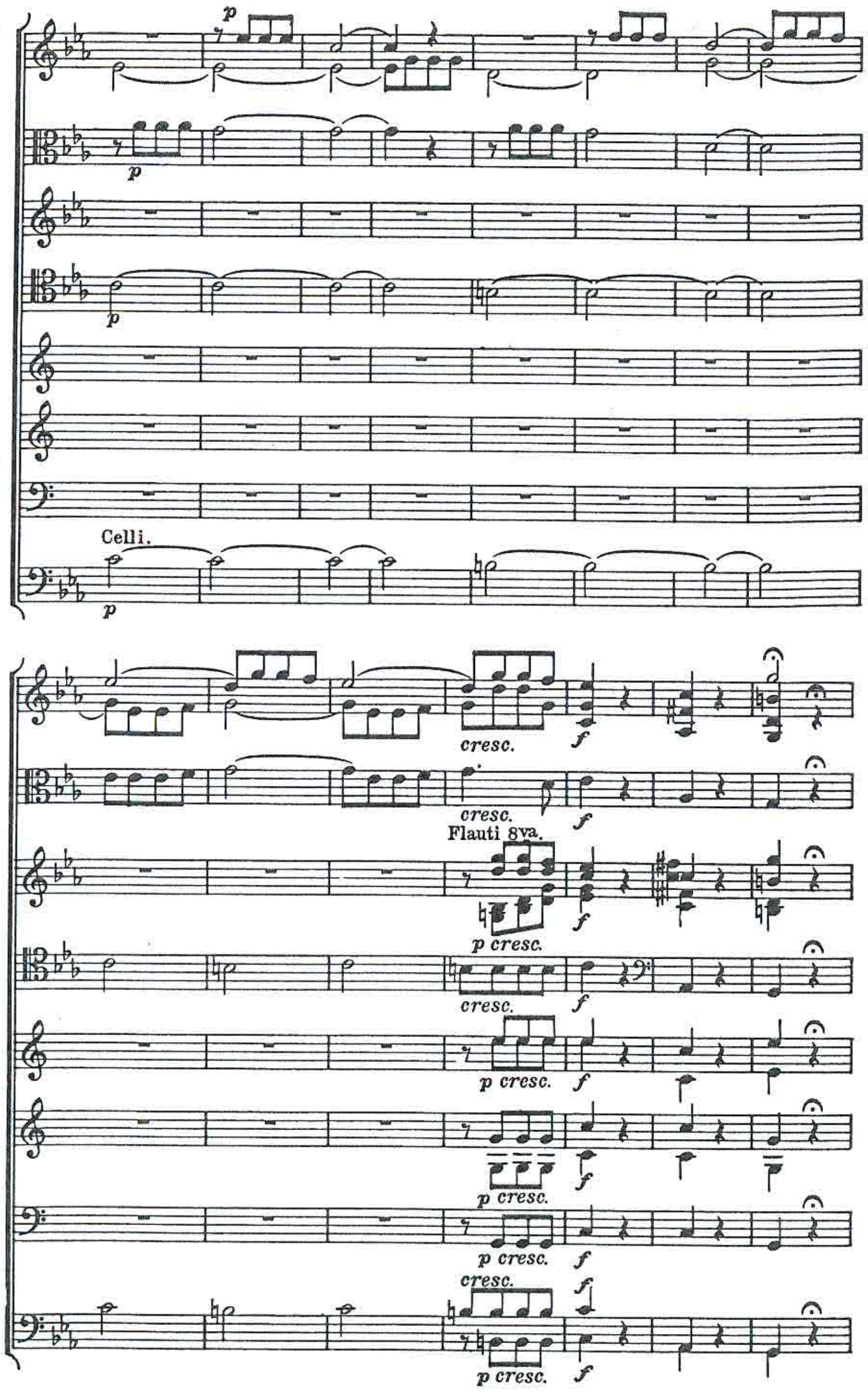
Romantic sensibility is rare, and romantic talent even rarer, which is probably why so few are able to strike the lyre that unlocks the wonderful realm of the infinite. Haydn romantically apprehends the humanity in human life; he is more congenial to the majority. Mozart takes as his province the superhuman, magical quality residing in the inner self. Beethoven's music sets in motion the machinery of awe, of fear, of terror, of pain, and awakens that infinite yearning which is the essence of romanticism. Beethoven is a purely romantic, and therefore truly musical, composer. This may well explain why his vocal music is less successful, since it does not permit vague yearning but can only depict from the realm of the infinite those feelings capable of being described in words, and why his instrumental music rarely appeals to the multitude. But even the multitude oblivious of Beethoven's depths will not deny him a high degree of invention; on the contrary it is usual to regard his works merely as products of a genius who ignores form and discrimination of thought and surrenders to his creative fervour and the passing dictates of his imagination. He is nevertheless fully the equal of Haydn and Mozart in rational awareness, his controlling self detached from the inner realm of sounds and ruling it in absolute authority. Just as our aesthetic overseers have often complained of a total lack of real unity and inner coherence in Shakespeare, when only profounder contemplation shows the splendid tree, buds and leaves, blossom and fruit as springing from the same seed, so only the most penetrating study of the inner structure of Beethoven's music can reveal its high level of rational

[7] Symphony No. 39 (1788), KV 543. See p. 97 n. 159.

awareness, which is inseparable from true genius and nourished by continuing study of the art. Beethoven bears the romanticism of music, which he expresses with such originality and authority in his works, in the depths of his spirit. The reviewer has never felt this more acutely than in the present symphony. It unfolds Beethoven's romanticism, rising in a climax right to the end, more than any other of his works, and irresistibly sweeps the listener into the wonderful spirit-realm of the infinite.

The first Allegro [con brio], C minor in 2/4 time, begins with the main idea consisting of only two bars, which subsequently appears again and again in a variety of forms. In the second bar a fermata, then the idea repeated a tone lower, then another fermata; both times strings and clarinets only. Not even the key is yet certain; the listener assumes E flat major. The second violins begin again with the main idea, then the key-note C played by cellos and bassoons in the second bar establishes the tonality of C minor; violas and first violins enter in imitation until the latter finally add two bars to the main idea, play them three times (the last time joined by the whole orchestra) and end with a fermata on the dominant, giving the listener presentiments of unknown mysteries. The beginning of the Allegro up to this pause determines the character of the whole piece, and the reviewer therefore inserts it here for the reader's inspection:

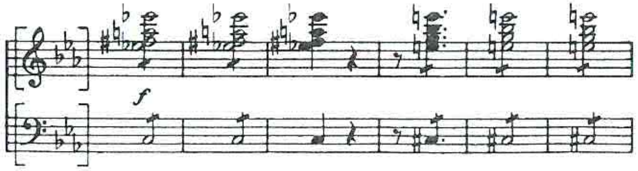




After this fermata, violins and violas remain in the tonic and imitate the main idea, while the bass here and there adds a figure that also copies it, until an ever-rising episode brings back earlier presentiments, this time more strongly and urgently. It leads to a tutti, the theme of which again follows the rhythmic pattern of the main idea and is closely related to it:

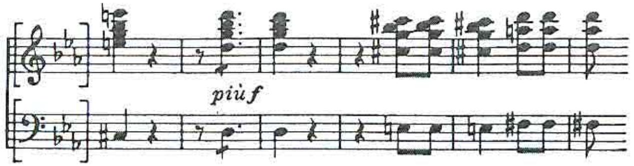
The first inversion above a D in the bass prepares the relative major E flat, in which the horn again imitates the main idea.[8] The first violins now take up a second theme, which is melodious but preserves the mood of anxious, restless yearning expressed by the movement as a whole. This theme is played by the violins alternating with the clarinet, while every three bars the cellos and basses interject the imitating figure previously referred to, so that the new theme is artfully woven into the overall texture. As a continuation of this theme the first violins and cellos play a two-bar figure five times in the key of E flat minor while the double-basses ascend chromatically.[9] A new episode leads to the close [i.e. the double bar] in which the wind instruments repeat the first tutti in E flat major, and finally the whole of the orchestra ends in E flat major with the frequently mentioned imitation of the main theme in the bass.

The second half begins with the main theme again, in its original form, but transposed up a third and played by clarinets and horns. The various elements of the first half follow in F minor, C minor, and G minor, but are differently arranged and orchestrated. Finally, after an episode again built only on a two-bar phrase taken up alternately by the violins and wind instruments, while the cellos play a figure in contrary motion and the double-basses rise, the following chords are heard from the whole orchestra [bar 168]:

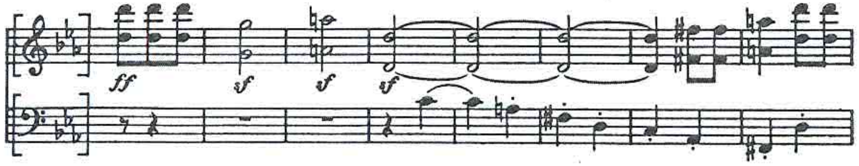


[8] i.e. in bar 59; both horns are called for.

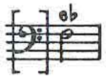
[9] i.e. bars 83–94. Second violins additionally play the figure and violas ascend with the double-basses. It is interesting that Beethoven altered the phrasing of this passage in order to counteract the symmetry implied by Hoffmann: see the Norton Critical Score, ed. Forbes, 130.



They are sounds that depict the breast, constricted and affrighted by presentiments of enormity, struggling for air. But like a friendly figure moving through the clouds and shining through the darkness of night, a theme now enters that was touched on by the horns in E flat major in the fifty-eighth bar of the first half.[10] First in G major, then in C major the violins play this theme in octaves while the bass[11] has a descending figure that to some extent recalls the tutti phrase at the forty-fourth bar of the first half [bar 179]:

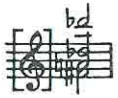


The wind instruments take up this theme *fortissimo* in F minor, but after three bars the strings seize upon the previous two bars and alternate with the winds in playing them five more times, followed by further alternation of single chords in a gradual diminuendo. After the first inversion



the reviewer would have expected G flat minor as the next chord in the sequence, which could then be changed enharmonically to F sharp minor if a modulation of the type used here was required to G major. The wind instruments which play the chord following this first inversion, however, are written thus [bar 215]:

Flauti.
Clarinetti.
Fagotti.

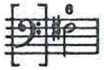


[10] Actually the fifty-ninth.

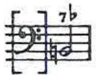
[11] The descending figure is played by violas, cellos, and double-basses.

The strings then play this F sharp minor chord

which is repeated four times by them and the winds alternating every bar. The chords for the wind instruments continue to be written as shown above, for which the reviewer can find no reason. Now the first inversion chord

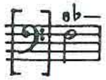


is treated in the same way, gradually getting softer and softer. This again has an ominous, eerie effect. The full orchestra now bursts out with a theme in G major almost identical to that heard forty-one bars previously, in unison except for the flute and trumpet holding out the dominant D. After only four bars, however, this theme is interrupted by seven *pianissimo* diminished seventh chords [bar 233]

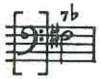


exchanged between strings with horns and the remaining winds. Then the bass[12] takes up the main idea followed in the next bar by the other instruments in unison; the bass and upper parts imitate each other in this way for five bars, combine for three bars, and then in the next bar the whole orchestra with timpani and trumpets comes in with the main theme in its original form.

The first half is now repeated with a few slight differences. The theme that earlier began in E flat major now enters in C major, and leads to a jubilant close in C major with timpani and trumpets. But with this close the music turns towards F minor. After five bars of the first inversion from the full orchestra [bar 382]



clarinets, bassoons, and horns softly play an imitation of the main idea. One bar's general pause is followed by six bars of



All the wind instruments repeat the imitation and now violas, cellos, and bassoons take up a theme that was heard earlier in the second half in G

[12] bar 240: the main idea is played by bassoons, horns, cellos, and double-basses.

major, while two bars later the violins enter in unison with a new counter-subject. The music now remains in C minor, and with slight changes the theme that began in bar 71 of the first half[13] is repeated by the violins, first alone then alternating with the wind instruments. The alternating phrases get shorter and shorter, first one bar, then half a bar. It becomes an irresistible surge – a swelling torrent whose waves break higher and higher – until the beginning of the Allegro is heard once more twenty-four bars from the end. There follows a pedal-point, above which the main theme is imitated, and finally the movement is brought to a strong and powerful close.

There is no simpler idea than that on which Beethoven has based his entire Allegro

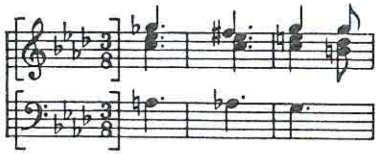
and one perceives with admiration how he was able to relate all the secondary ideas and episodes by their rhythmic content to this simple theme, so that they serve to reveal more and more facets of the movement's overall character, which the theme by itself could only hint at. All the phrases are short, consisting merely of two or three bars, and are also constantly exchanged between strings and winds. One would think that such ingredients could result only in something disjointed and hard to follow, but on the contrary it is precisely this overall pattern, and the constant repetition of short phrases and single chords, which maintains the spirit in a state of ineffable yearning. Quite apart from the fact that the contrapuntal treatment betokens profound study of the art, the episodes and constant allusions to the main theme demonstrate how the whole movement with all its distinctive features was not merely conceived in the imagination but also clearly thought through.

Like the voice of a propitious spirit that fills our breast with comfort and hope, we now hear the lovely (and yet substantial) theme of the Andante [con moto], A flat major in 3/8 time, played by the violas and cellos. The further development of the Andante recalls several middle movements in Haydn symphonies, in that the main theme is varied in diverse ways between intervening episodes.[14] It cannot be compared with the opening

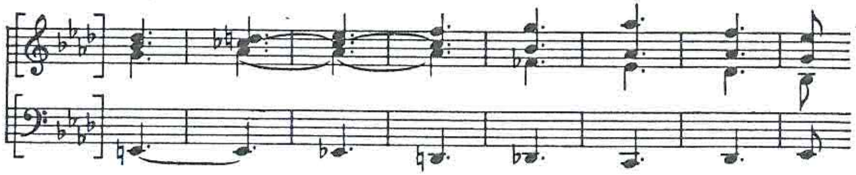
[13] Hoffmann refers to bar 423, a free extension of music originally heard at bars 63 and 71. His observation also implies that the rising quaver fourths in bars 418–22 are connected with the same interval in bars 63 and 71.

[14] e.g. Haydn symphonies Nos. 70, 90, 101, 103. Other similarities exist in the essentially ternary movement of No. 100.

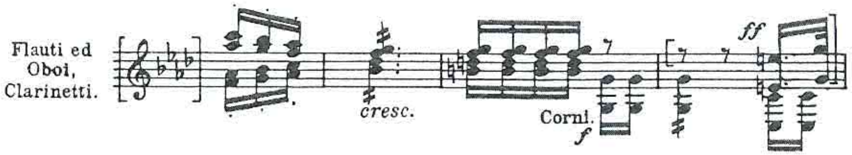
Allegro in originality, although the idea of repeatedly interrupting the A flat major with a stately passage in C major for timpani and trumpets has a striking effect. The transition into C is twice achieved by enharmonic change [bar 28]



whereupon the stately theme enters and then the modulation back to the dominant chord of A flat major takes place in the following way [bar 41]:



The third time, flutes, oboes, and clarinets prepare the transition to the C major theme more simply, though with great effect [bar 144]:



All the material in this Andante is very melodious and the main subject is almost ingratiating. The very course of this theme, however, passing through A flat major, B flat minor, F minor, B flat minor and then back to A flat, the repeated juxtaposition of the major keys A flat and C, the chromatic modulations – all these again express the character of the whole work and make this Andante a part of it. It is as though the awful phantom that seized our hearts in the Allegro threatens at every moment to emerge from the storm-cloud into which it disappeared, so that the comforting figures around us rapidly flee from its sight.

The minuet[15] following the Andante is again as original and as captivating to the soul as one would expect from this composer in the movement that, according to the Haydn pattern which he followed, should be the most piquant and witty of all. The distinctive modulations; the closes on the dominant major, its root becoming the tonic of the following bass theme in the minor mode; this theme itself, repeatedly extended by a few bars at a time [see Ex. II]: it is particularly these features which express so strongly the character of Beethoven's music described above, and arouse once more those disquieting presentiments of a magical spirit-world with which the Allegro assailed the listener's heart. The theme in C minor, played by cellos and basses alone, turns in the third bar towards G minor; the horns then sustain the G while violins and violas, together with bassoons in the second bar and clarinets in the third, have a four-bar phrase cadencing on G. Cellos and basses repeat the theme but after the third bar in G minor it turns towards D minor, then C minor, and the violin phrase is repeated. Now, while the strings provide chords on the first crotchet of each bar, the horns play a subject that leads into E flat major [bar 19]. The orchestra takes it into E flat minor and closes on the dominant B flat major; in the same bar the cellos and basses take up the main theme again just as in the opening in C minor, but now in B flat minor. The violins etc. also repeat their phrase, and there follows a pause on F major. Cellos and basses repeat the theme [bar 52] but extend it by passing through F minor, C minor, G minor and then returning to C minor, whereupon the tutti that first occurred in E flat minor takes the music through F minor to a chord of C major [bar 97]. Just as they previously moved from B flat major to B flat minor, the cellos and basses now take up the C as the tonic of the C minor theme. Flutes and oboes, imitated in the second bar by clarinets, now have the phrase previously played by the strings, while the latter repeat a bar from the above-mentioned tutti. The horns have a sustained G, and the cellos begin a new theme [bar 105] to which is added first a further elaboration of the opening violin phrase and then a new subject in quavers (which have not yet been heard). Even the new cello theme contains allusions to the main subject and is thereby closely related to it, as well as by having the same rhythm. After a short repetition of the earlier tutti the minuet section closes in C minor *fortissimo* with timpani and trumpets.

15 This description of the third movement, headed only Allegro by Beethoven, seems strange and is doubtless merely a term of expedience. A concert report in the seventieth issue of the *VZ* (12 June 1819), for example, mentions 'the very difficult minuet of Beethoven's *Sinfonia Eroica*'. It is quite clear from his analysis that Hoffmann was not thinking of a minuet in the proper sense [F.S.].

Cellos and basses begin the second section (the trio) with a theme in C major that is imitated by the violas fugally at the dominant, then by the second violins in an abbreviated form, and then by the first violins, similarly in stretto. The first half of this section closes in C major. In the second half cellos and basses start the theme twice but stop again, and only at the third attempt do they keep going. This may strike many people as amusing, but in the reviewer it produced an uneasy feeling. After several imitations of the main theme it is taken up by the flutes, supported by oboes, clarinets, and bassoons above a pedal G from the horns.[16] It dies away in single notes, first from clarinets and bassoons,[17] then from cellos and basses. The theme of the first section is repeated by the cellos and basses [bar 235] but instead of violins, wind instruments now have the phrase in short notes, ending with a pause.[18] After this, as in the first section, comes the extended main subject, but with crotchets and crotchet rests in place of the minims. The other elements of the first section, mostly abbreviated, also return in this form.

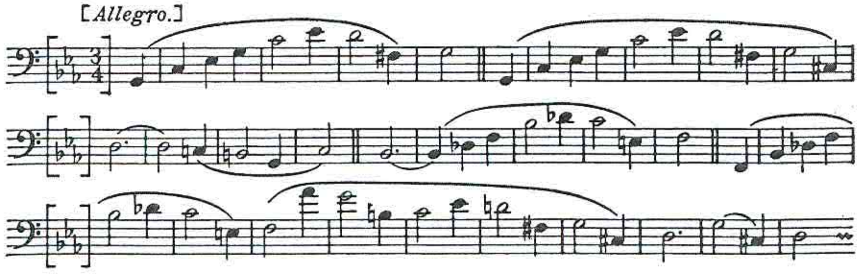
The restless yearning inherent in the theme now reaches a level of unease that so constricts the breast that only odd fragmented sounds escape it. A G major chord seems to be leading to a close, but cellos and basses sustain a *pianissimo* A flat for fifteen bars, the violins and violas likewise the C a third above, while the kettledrum plays the C first in the rhythm of the often-mentioned tutti, then once a bar for four bars, then twice for four bars, then on every beat. The first violins finally take up the opening theme and continue for twenty-eight bars with repeated allusions to it, ending on the dominant seventh of the home key. In the meantime the second violins and violas have been sustaining the C, the kettledrum its C in crotchets, and cellos and basses their pedal G likewise, after moving down the scale from A flat to F sharp and back to A flat. Now the bassoons come in, then one bar later the oboes, then three bars later flutes, horns, and trumpets, while the kettledrum plays its C in continuous quavers. This leads straight into the C major chord with which the final Allegro begins. Why Beethoven continued the kettledrum C to the end despite its dissonance with the chord is explained by the character he was striving to give the whole work. These heavy, dissonant blows, sounding like a strange and dreadful voice, arouse a horror of the extraordinary, of ghostly fear. The reviewer has previously

16 bars 217ff.: Hoffmann's description omits the second statement of the trio material in bars 197ff.

17 Actually one clarinet and one bassoon.

18 It is noteworthy that Hoffmann omits mention of pizzicato in the strings at bars 231 and 244; he does not comment on the awkward extra two bars originally printed in error after bar 237, and pointed out by Beethoven to the publisher in 1810.

mentioned the intensifying effect of extending a theme by a few bars, and in order to make this clearer he illustrates these extensions together:



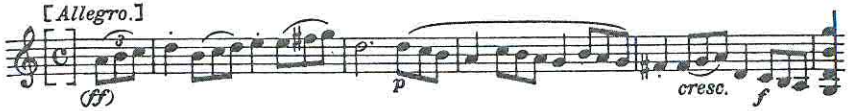
Ex. II

When the first half is repeated this phrase appears in the following form:

Just as simple and yet, when it is glimpsed behind later passages, just as potent as the theme of the opening Allegro is the idea of the minuet's first tutti:

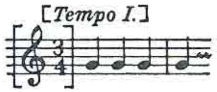
With the splendid, exultant theme of the final movement in C major we hear the full orchestra, with piccolos,[19] trombones, and contrabassoon now added, like a brilliant shaft of blinding sunlight suddenly penetrating the darkness of night. The subjects of this Allegro are more broadly treated than the preceding ones, being not so much melodious as forceful and susceptible to contrapuntal imitation. The modulations are unaffected and clear. The first half particularly has almost the energy of an overture. It continues for thirty-four bars in C major as a tutti for the full orchestra. Then against a strong, rising figure in the bass a new theme in the leading voice modulates to G major and leads to the dominant chord of this key. Now another theme enters consisting of crotchets and triplets; in rhythm and character it is quite different from the previous ones, pressing urgently forward like the subjects of the first Allegro and the minuet [bar 44]:

[19] Actually only one piccolo is added to the two normal flutes.



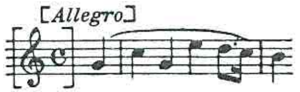
With this theme and its further development through A minor to C major, the spirit returns to the mood of foreboding which temporarily receded amid the joy and jubilation. A short, furious tutti again takes the music towards G major and violas, bassoons, and clarinets begin a theme in sixths that is subsequently played by the whole orchestra. After a brief modulation into F minor with an energetic figure in the bass, taken up by the violins in C major and then by the bass again *al rovescio*,[20] the first half closes in C major.

This figure is retained at the beginning of the second half in A minor,[21] and the earlier characteristic theme consisting of crotchets and triplets is heard again. This theme is now developed for thirty-four bars in abbreviated and stretto configurations, in which the character already apparent in its original guise fully emerges, owing in no small measure to the interspersed secondary phrases, the sustained notes from the trombones, and the off-beat triplets from the timpani, trumpets, and horns. It finally comes to rest on a pedal G played first by cellos and basses[22] and then, when they join the violins in a closing unison figure, by the bass trombone, trumpets, horns, and timpani. The simple theme of the minuet



now returns for fifty-four bars, in the last two of which the transition from the minuet to the Allegro is repeated in a condensed form.

With a few minor differences and remaining in the principal key, the material of the first half is recapitulated, and a furious tutti seems to be leading to a close. After the dominant chord, however, bassoons, horns, flutes, oboes, and clarinets successively take up a theme that has previously only been touched upon [bar 317]:[23]



[20] bar 84: contrabassoon, cellos, and double-basses play the figure in inversion.

[21] i.e. on a chord of E major, its dominant.

[22] i.e. at bar 132; contrabassoon also plays the pedal G.

[23] Actual order of entries: bassoons, horns, flute I, clarinet I, bassoon I, oboe I, piccolo.

There follows another closing passage, but this time the phrase is taken up by the strings, then by oboes, clarinets, and horns,[24] then by the violins. Again the music moves towards a close, but with the final chord on the tonic the violins (after a *più stretto* a few bars earlier) launch *presto* into the phrase heard in the sixty-fourth bar of the Allegro, while the bass figure is the same as that in the twenty-eighth bar of the first movement Allegro, which vividly recalls the main theme, as has been noted above, by virtue of its close rhythmic relationship to it. With the opening theme of the final Allegro [bars 390 ff.] (the bass enters one bar later canonically imitating the upper parts)[25] the whole orchestra approaches the close, which is drawn out by a series of brilliant figures and comes forty-one bars later. The final chords themselves are oddly placed. The chord that the listener takes as the last is followed by one bar's rest, then the same chord, one bar's rest, the same chord again, one bar's rest, then the chord again for three bars with one crotchet in each, one bar's rest, the chord, one bar's rest, and a C played in unison by the whole orchestra. The perfect composure of spirit engendered by the succession of closing figures is destroyed again by these detached chords and rests, which recall the separate strokes in the symphony's Allegro and place the listener once more in a state of tension.[26] They act like a fire that is thought to have been put out but repeatedly bursts forth again in bright tongues of flame.

Beethoven has preserved the conventional order of movements in this symphony. They seem to follow a continuous fantastic sequence, and the whole work will sweep past many like an inspired rhapsody. The heart of every sensitive listener, however, is certain to be deeply stirred and held until the very last chord by *one* lasting emotion, that of nameless, haunted yearning. Indeed for many moments after it he will be unable to emerge from the magical spirit-realm where he has been surrounded by pain and pleasure in the form of sounds. As well as the internal disposition of orchestration, etc., it is particularly the close relationship of the individual themes to each other which provides the unity that is able to sustain *one* feeling in the listener's heart. In the music of Haydn and Mozart this unity prevails everywhere. It becomes clearer to the musician when he discovers

24 bar 336: in fact the phrase is played by piccolo, oboe I, and horns together, without clarinets.
25 Contrabassoon doubles cellos and double-basses; bassoons double violins.
26 Here Hoffmann appears to recall the first movement progression at bar 196ff., which had an 'ominous, eerie effect'; also his summing-up of the first movement refers to the 'constant repetition of short phrases and single chords' that characterised the whole Allegro.

the bass pattern which is common to two different passages,[27] or when the similarity between two passages makes it apparent. But often a deeper relationship that is not demonstrable in this way speaks only from the heart to the heart,[28] and it is this relationship which exists between the subjects of the two Allegros and the minuet, and which brilliantly proclaims the composer's rational genius. The reviewer believes he can summarise his judgement of this composer's splendid work in a few words, by saying that it is conceived of genius and executed with profound awareness, and that it expresses the romanticism of music to a very high degree.

No instrument has difficult music to perform, but only an extremely reliable, well-trained orchestra animated by a *single* spirit can attempt this symphony; the least lapse in any detail would irredeemably spoil the whole work. The constant alternation, the interlocking of string and wind instruments, the single chords separated by rests, and suchlike, demand the utmost precision. It is therefore also advisable for the conductor not so much to play with the first violins more strongly than is desirable, which often happens, as to keep the orchestra constantly under his eye and hand. The way the first violin part is printed, showing the entries of the obbligato instruments, is useful for this purpose.

The engraving is correct and clear. From the same publisher this symphony has appeared for piano duet under the title: *Cinquième Sinfonie de Louis van Beethoven, arrangée pour le Pianoforte à quatre mains.* Chez Breitkopf et Härtel à Leipsic. (Price 2 thalers 12 groschen.)[29] Normally the reviewer is not especially in favour of arrangements, but it cannot be denied that the solitary enjoyment in one's own room of a masterpiece one has heard played by the full orchestra often excites the imagination in the same way as before and conjures forth the same impressions in the mind. The piano reproduces the great work as a sketch reproduces a great painting, and the imagination brings it to life with the colours of the original. At any rate the symphony has been adapted for the piano with skill and insight, and proper regard has been paid to the requirements of the instrument without obscuring the distinctive qualities of the original.

27 '*Sätze*': Hoffmann could mean a unit as small as a phrase or as large as a complete movement.
28 A common phrase of the period (see the superscription to Beethoven's *Missa Solemnis*), evoked by Hoffmann in 'Casual Reflections on the Appearance of this Journal' (p. 428).
29 The duet arrangement was by Friedrich Schneider, and appeared in July 1809, according to G. Kinsky and H. Halm, *Das Werk Beethovens* (Munich, 1955), 160.